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beaded frames about them. The blocking of the lower chest is of the most simple form, and the drawer fronts are each a solid piece of wood, the blocks being an integral part, and not applied, as in many cases. The line of the blocking carries down through the base molding and on to the straight bracket feet. The hardware, with the exception of two of the bails, is original and has never been removed.

The painted chest of pine and whitewood is an example of the naïve form and decoration employed in eastern Pennsylvania by the German settlers from the Palatinate along the Rhine. The peasant types of household utensils, whose construction was of the simplest and whose painted decoration made no attempt at the sophisticated study found on other contemporary work, are here found to follow well-marked traditions little affected by the changing fashions. In this chest, however, the maker has struck a happiness of proportion and a gaiety of decoration appropriate to

its use as a bridal chest for Maria Elisa Bedwebern, whose name and the date 1753 adorn its front. The two enclosures, simulating panels in shape, bear love birds "affronted" perched on branches, and between them a tulip, the most popular flower for this flowery type of decoration. In the border are crudely drawn mermaids with hands joined, and at either side fowls and animals in various postures of movement or repose. Much of the decoration has disappeared, but enough remains on the front and ends to suggest its former gaiety and charm. The hardware is all original.

These recent acquisitions, therefore, present three currents active at the same time in American colonial furniture making: the first a conscious utilization of English models, the second a definitely American treatment in a sophisticated taste, and the third a German influence of a peasant type, for use in a provincial farming community.

C. O. C.

ACCESSIONS AND NOTES

MEMBERSHIP. By action of the Board of Trustees, the Fellowship in Perpetuity of the late Lieutenant Stuart Emmett Edgar has been transferred to Margaret Van Nest Storer; Hubert Schott and Ralph Pingry Schott have been elected Fellows in Perpetuity; Miss Emeline Roach, a Sustaining Member; and 274 persons Annual Members.

EARLY AMERICAN PORTRAITS. Roland N. Moore has lent to the Museum, in memory of Mrs. Abraham Lansing of Albany, three family portraits which formerly belonged to Mrs. Lansing. One of these is a remarkable painting by Gilbert Stuart. It represents General Peter Gansevoort, Jr., of the Continental Army, who in 1777 successfully defended Fort Stanwix against the British and Indian forces, thus dealing against British strategy a blow that culminated at Saratoga. As a result of his expedition with General

Sullivan in 1779 against the Indians, the State of New York appointed him Brigadier-General, and he held, among other offices, the position of Commissioner of Indian Affairs.

The portrait of Catherine Van Schaick, wife of General Peter Gansevoort, was painted by Ezra Ames, an Albany artist who started his career as a coach painter. He painted quite a number of portraits, the best known being of Governor George Clinton, which is now in the Capitol at Albany.

The portrait of Leonard Gansevoort, brother of General Peter Gansevoort, is attributed to Gilbert Stuart. It appears to have been painted at a later date than that of the portrait of the General.

The portrait of General Gansevoort will be hung in Gallery 12, while the other two will be shown in the basement of Wing H, in which is exhibited furniture of their period.

ACCESSIONS OF PERSIAN POTTERY. Two pieces of Persian pottery of unusual quality have been added recently to the collection of Near Eastern ceramics, a plate and a ewer, produced, as nearly as one can judge by the technique and the character of the decoration, in the eleventh century, at or near Rhages. Both are striking in color, well potted, and decorated with a design so free that it marks them almost beyond question as pieces of the early period of Persian pottery.

The plate has radiating bands of lapis lazuli, turquoise, and ivory color, under a thick waxy glaze enriched by a surface pattern in brown lustre (only slightly lustrous, unfortunately), of palmettes and small irregular reserves enclosing arabesque and bird motives. The extraordinary color is perhaps the chief beauty of the plate, and even on the reverse side there is a fine blue glaze that resembles the Imperial Sung of the Chinese in its depth and richness.

With the ewer, the form challenges attention, although the same fine color has been admirably used in bands. It is round of body, ribbed vertically, with a graceful handle and long pointed spout suggesting by virtue of two eye-like ornaments on either side, a grotesque animal head. There exist bronze ewers almost identical with this—another instance, and an early one, of the manner in which the fictile arts are invariably related to and often dependent on contemporaneous metalwork.

There is an especial interest in these Persian pieces; for the makers were evidently more concerned with the problems of form and color than with the decoration, a fact which in itself would argue for their early date. In succeeding centuries, a growing fondness for ornament led ultimately to complicated patterns that were without meaning or beauty. Happily, these pieces have that quality to be found in all really beautiful things—simplicity.

PRINTS BY SEYMOUR HADEN ON EXHIBITION. The etchings and drawings by Seymour Haden from the Harris Brisbane Dick Collection, about two hundred and fifty in number, have been on view in the

galleries of the Department of Prints since July 1, and will remain until the fall. The prints are arranged chronologically, beginning with those in the north gallery, so that the visitor who is interested in the artist's development may see it illustrated.

The collection contains many interesting proofs, touched counterproofs, and trial proofs, a number of water-color sketches, and several states not recorded in Harrington's Catalogue.

JAPANESE PRINTS. In Room H 11 a collection of Japanese prints by Utamaro has taken the place of the Chinese paintings formerly exhibited there.

CHANGES IN THE PAINTINGS GALLERIES. Among the paintings recently hung in the paintings galleries are William A. Coffin's *A December Night*, in Gallery 13, and the *Portrait of M. Gueymard in the Rôle of Robert le Diable* by Gustave Courbet, the gift of Mrs. Elizabeth Milbank Anderson, in Gallery 21. In Gallery 21, also, have been placed the following pictures from the Mr. and Mrs. Isaac D. Fletcher Collection: *The Bohemians*, *Ville d'Avray—Wooded Banks of the Pool with a Woman Gathering Fagots*, and *Two Men in a Skiff*, by Corot; *A Clearing in the Forest and Woodland Pool and Figure*, by Diaz; *Autumn*, by Jean François Millet; *Going to Market*, by Troyon; *Banks of the Oise*, *Early Morning*, by Daubigny; and *Fontainebleau* by Rousseau; while in the adjoining room, Gallery 24, five more of the same collection are now to be found, as follows: *Mlle. Charlotte du Val d'Ognes*, by Jacques Louis David; *Madame Favart*, by Drouais; *Young Woman Knitting* by Chardin; *Glebe Farm with a View of Langham Church*, by Constable; and *Landscape with Figures* by George Morland. The *Head of Christ*, by Rembrandt, and the *Portrait of a Man*, by Rubens, also in the Fletcher Collection, are placed in Galleries 26 and 27 respectively.

AWARD OF PRIZES FOR TEXTILE DESIGNS. The result of the competition under the joint auspices of the New York Botanical Garden and the Museum, in which prizes

were offered for designs for printed textiles based upon four spring wild flowers—the spring beauty, Dutchman's breeches, rue anemone, and bloodroot—was full of interest, though the designs submitted did not reach so high a standard as had been hoped. For this reason the two first prizes of \$50 each were withdrawn. The remaining six prizes were awarded as follows: Marjory F. King and Katherine S. Lamb, \$25 each; Ethelyn C. Stewart and Dorothy Asbury, \$15 each; Amy Stevenson and G. Marie Le Prince, \$10 each. Each contestant was judged upon her entire set of four drawings rather than upon the individual excellence of each design.

AN ENTERTAINMENT BY THE MONITORS. An important factor in the success of the Saturday and Sunday Story-Hours given by Miss Chandler during the past two seasons has been a group of volunteer monitors, boys and girls from four to sixteen, who have performed various duties connected

with publicity, hospitality, and order. Known as pages, squires, and knights, they form a feudal order of the Museum that is second to no older or more distinguished body in loyalty or enthusiasm, or in familiarity with the Museum collections within the limitations of their years.

On the afternoon of June 10, this little group presented one of the stories—A Chinese Rip Van Winkle—in dramatic form, and several tableaux of picture people in the Museum galleries, to an audience consisting of the parents of the children, some members of the staff, and the President of the Museum and Mrs. de Forest. Delightful both in its spontaneity and in the seriousness with which the small players performed their several parts, the entertainment was also a revelation of the extent to which the Museum is becoming to them a real possession. Miss May de Forest and Mrs. Henry L. de Forest by their piano selections gave pleasure to the monitors and their audience alike.



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